

Student Name:

# Study Guide 8th Grade English Final

Ms. Haywood  
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## NOTES:

This study guide **AND** the *Dreams from My Father* study guide constitute the review for the English Final Exam. There are spaces for you to make notes based on what we go over in class and about your own thoughts, ideas and strategies. There are also questions that we will model and practice in class.

You will be assigned some sections for homework; for other sections, you may wait to fill them in as we cover them in class.

You MAY NOT work with a friend to complete this review or GIVE your study guide to a peer.

If you use these guides and study carefully, you will be successful on the English exam.

**Section I.** Sentence Correction: 10 minutes time; worth 10 points. You will be given sentences and asked to identify and correct subject verb agreement, apostrophes, and indefinite pronouns.

**Section II.** Paragraph Proofreading: 10 minutes time, worth 10 points. You will be given a short paragraph and asked to correct spelling of I before E words and homophones.

**Section III.** Short Answer: 10 minutes time; worth 15 points. You will provide missing information about Enrique's Journey, Inherit the Wind, and Dreams from My Father.

**Section IV.** Poetry Analysis: 10 minutes; 15 points. You will receive a poem to read and annotate and answer questions about choices, conduct and decisions that are referenced in the poem and relate to Enrique's Journey, Inherit the Wind, and Dreams from My Father.

**Section V:** Essay about Identity: 50 minutes; 50 points. In a four-paragraph essay, you will compare and contrast the ways that two different characters **at first hide identity but later set free identity**, the different events that trigger their decisions, and the overall lessons that are learned by comparing and contrasting their choices and conduct. You must write on two main characters from two different texts that include Enrique's Journey, Inherit the Wind, or Dreams from My Father.

All quotes used in the ESSAY from the shared texts must be from the OFFICIAL QUOTE BANK contained in this study guide and the "SURPRISE" POEM provided on the test.

- You will also receive the question in another packet with an organizer that you may use to prepare your response in advance.
- You MAY NOT WRITE about Make Lemonade.
- NO TEXTS OR CLASS NOTES MAY BE USED DURING THE EXAM.
- ONLY the ESSAY ORGANIZER MAY BE USED DURING THE EXAM.

## Section I. Grammar Review

### SUBJECT VERB AGREEMENT

Subject-verb agreements means that the \_\_\_\_\_ and \_\_\_\_\_ MATCH in \_\_\_\_\_ (singular or plural) and PERSON (first, second, third person)

**Number**- refers to singular (one) or plural (\_\_\_\_\_).

**Person** - Most rules for subject-verb agreement involve the THIRD PERSON who is the person or thing being spoken or written about.

Example: He, she, it (singular) and they (plural) are the third-person subject forms.

Example: Him, her, it (singular) and them (plural) are the third-person object forms.

The challenges in subject-verb agreement generally relate to the final **S** in the subject or verb.

Verbs that end in S are \_\_\_\_\_ and match with a subject that is \_\_\_\_\_.

Example: Agrees is a singular verb that matches with a singular subject: The student agrees that he may not be in a position to skip the review session.

Verbs that do NOT end in S are \_\_\_\_\_ and match with a subject that is \_\_\_\_\_.

Example: Agree is a plural verb that matches with a plural subject: The students agree that they are not in a position to skip the review session.

## COMPOUND SUBJECTS

How do verbs work when two singular SUBJECTS are connected by AND?

In general, TWO subjects that are connected by AND create a \_\_\_\_\_ subject that calls for a \_\_\_\_\_ verb.

Example: Mr. Anderson and Ms. Cutts have held the title of “Head of School” of Washington Latin, and they are both cat lovers.

How do verbs work when the SUBJECTS are connected by OR? neither/nor and either/or?

In general, two subjects that are connected by OR or sets of conjunctions like neither/nor and either/or, AGREE with the \_\_\_\_\_ that is closest to the VERB.

Example: Ms. Haywood or Mr. Green leaves his class early on Monday.

Example: Ms. Haywood or Ms. Kolb and Ms. Chall leave their classes early on Monday.

Example: Neither Ms. Haywood nor the neighbors believe in magic.

**Write a sentence that shows that you understand how verbs work when the SUBJECTS are connected by AND:**

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**Write a sentence that shows that you understand how verbs work when subjects are connected by OR:**

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**Write a sentence that shows that you understand how verbs work when subjects are connected by NEITHER/NOR:**

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**Choose the correct form of the verb that agrees with the subject.**

1. Annie and her brothers (is, are) at school.
2. The dog or the cats (is, are) outside.
3. Either my shoes or your coat (is, are) always on the floor.
4. George and Tamara (doesn't, don't) want to see that movie.
5. The movie, including all the previews, (take, takes) about two hours to watch.
6. The players, as well as the captain, (want, wants) to win.
7. (Is, Are) the news on at five or six?
8. Mathematics (is, are) John's favorite subject, while Civics (is, are) Andrea's favorite subject.
9. Eight dollars (is, are) the price of a movie these days.
10. (Is, Are) the tweezers in this drawer?
11. Your pants (is, are) at the cleaners.
12. There (was, were) fifteen candies in that bag. Now there (is, are) only one left!
13. The committee (debates, debate) these questions carefully.
14. The committee (leads, lead) very different lives in private.
15. The Prime Minister, together with his wife, (greet, greets) the press cordially.
16. There (is, are) twenty students in the room.
17. The tapes in the glove compartment (belong, belongs) to Jerry.
18. The fans at the back of the theatre and that woman in front (was, were) making too much noise.
19. Maury and his brother (go, goes) to the bowling alley every day.
20. That man and his friends (meet, meets) for coffee in the snack room.
21. When (are, is) the bottles going to be returned for recycling?
22. The school of whales (swim, swims) in the deep blue sea.
23. "All the Single Ladies" (is, are) a hit song by Beyonce.
24. One third of the homework (was, were) due last week.
25. The class (selects, select) the prize for the head of school.

## **APOSTROPHE REVIEW**

There are THREE proper uses of APOSTROPHES

1. to form the possessive case of nouns and some pronouns
2. to form a contraction and indicate where letters or numerals have been omitted
3. to form some plurals (like numerals, letters, symbols and words used as words)

### **Possessive:**

- 1a. Sandra's boat will leave the dock at two
- 1b. This book was everyone's favorite.

### **Contractions:**

- 2a. I'm very excited about the winter dance.
- 2b. I was born in '62 and think that the '80s have the best dance music.

### **Plurals:**

- 3a. The product of two 4's is twice the sum of four 2's.
- 3b. Sue notices that the word "Mississippi" has four i's, four s's and two p's.
- 3c. Use \$'s before amounts of money like \$15.00
- 3d. The compositions contains many first person pronouns like my's and us's.

## POSSESSIVE

**Correct the nouns in the following sentences by adding an apostrophe if needed. Check by writing an “of the ...” or “belonging to” phrase next to each sentence.**

1. The trucks tail lights are broken.
2. Tuesdays dismissal before Thanksgiving was at noon.
3. Students, please pack your seatmates books.
4. When Dr Smith goes to visit her three cousins, they play her fathers favorite game, Boggle.
5. A roosters crowing could wake the entire neighborhood.

### **Reminders:**

**If a plural noun ends in S, form the possessive case by adding only an apostrophe. If a plural noun does not end in S, form the possessive case by adding an apostrophe and an S.**

Incorrect: The actors’s scripts were left behind on the table.

Correct: The **actors’** scripts were left behind on the table.

Incorrect: The womens’s suits were sent to the dry cleaners.

Correct: The **women’s** suits were sent to the dry cleaners.

**Don’t use an apostrophe with possessive personal pronouns.**

Incorrect: I borrowed her’s jacket.

Correct: I borrowed **her** jacket.

**Use an apostrophe with indefinite pronouns to show possession.**

Incorrect: Everybodys favorite movie in October was “Thor.”

Correct: **Everybody’s** favorite movie in October was “Thor.”

Incorrect: Someones coat was left in the MPR after lunch.

Correct: **Someone’s** coat was left in the MPR after lunch.

## CONTRACTIONS

**This type of apostrophe usage indicates that letters or parts of a word are missing.**

**Examples:**

it is, it has / it's

he would / he'd

can not / can't

I would / I'd

let us / let's

you will / you'll

will not / won't

was not / wasn't

I am / I'm

do not / don't

1980s / '80s

would have / would've (**not** would of)

**Reminders:**

**Be careful to distinguish between it's and its:**

**"Its" is the possessive form of it and does not need an apostrophe.**

**"It's" is the contraction for it is or it has or it was and does need an apostrophe.**

Incorrect: The book was old and tattered. It's binding was almost falling off.

Correct: The book was old and tattered. **Its** binding was almost falling off.

Incorrect: Sometimes its profitable to buy old books, even if they are worn and frayed.

Correct: Sometimes **it's** profitable to buy old books, even if they are worn and frayed.

## PLURALS

**The apostrophe and an S are used to form the plurals of numbers, letters, and symbols.**

**Examples:**

Many 80's and 90's were scored on the test.

I'm always happy when the students I teach and tutor make A's.

The student's paper used many &'s instead of the actual word and.

**Reminders:**

**In general, do not use an apostrophe to form a plural noun.**

Incorrect: The passenger's showed their tickets to the flight attendant.

Correct: The **passengers** showed their tickets to the flight attendant.



## INDEFINITE PRONOUNS

**Definition:** An indefinite pronoun is a pronoun that refers to an identifiable but NOT SPECIFIED PERSON OR THING OR OBJECT.

- Indefinite pronouns are VAGUE because they are not definite.
- They refers to the idea of all, none or some – a range of persons, things, or objects.
- Some indefinite pronouns are either SINGULAR or PLURAL based on their context.
- However, others are ALWAYS SINGULAR OR ALWAYS PLURAL no matter the context.

### WHY DOES IT MATTER?

If the indefinite pronoun is singular, it takes a \_\_\_\_\_ verb.

If the indefinite pronoun is plural, it takes a \_\_\_\_\_ verb.

**AND FOR ANOTHER REASON: AGREEMENT OF PERSONAL PRONOUNS IN NUMBER AND GENDER.**

For example: Each of the female players has a doctor. One of the girls has gone to her doctor to get a physical examination.

# Indefinite Pronoun Chart

Use the following word bank to fill the tables below:

**all, another, any, anybody, anyone, anything, both, each, either, everybody, everyone, everything, few, little, many, more, most, much, neither, nobody, no one, none, nothing, one, other, others, several, some, somebody, someone, something, such.**

## INDEFINITE PRONOUNS that are ALWAYS SINGULAR (20)


\*\*\* what do you notice about words with the suffixes body, one, thing?

## INDEFINITE PRONOUNS that are ALWAYS PLURAL (5)


## INDEFINITE PRONOUNS that MAY BE SINGULAR OR PLURAL depending on meaning in a sentence (7)


**Exercise 1 Making Indefinite Pronouns agree with Verbs.**

*Underline each indefinite pronoun and write S or P for singular or plural in the blank. Then underline the correct verb. Use the Indefinite Pronoun Tables to help you.*

1. \_\_\_\_\_ All of the dogs (is, are) pure purebreds.
2. \_\_\_\_\_ None of the doctors (was, were) specialists.
3. \_\_\_\_\_ All of his paintings (is, are) displayed here.
4. \_\_\_\_\_ Most of the sauce (has, have) been spilled.
5. \_\_\_\_\_ Most of the nests (has, have) been deserted.
6. \_\_\_\_\_ Everyone at home (were, was) asleep.
7. \_\_\_\_\_ Several (is, are) missing from the picture.
8. \_\_\_\_\_ One of the men (is, are) hiding in the barn.
9. \_\_\_\_\_ Few (has, have) visited this shop before.
10. \_\_\_\_\_ Several here (is, are) experts on tax laws.
11. \_\_\_\_\_ Each of the pups (has, have) a new owner.
12. \_\_\_\_\_ Few in the group (has, have) seen koalas.
13. \_\_\_\_\_ Neither of the suits (fit, fits) me.
14. \_\_\_\_\_ Some ice cream (is, are) melted.
15. \_\_\_\_\_ None of the glasses (was, were) broken.
16. \_\_\_\_\_ Some of the proposals (is, are) ridiculous.
17. \_\_\_\_\_ All of the weed killer (is, are) in the tank.
18. \_\_\_\_\_ Some of the grass (has, have) died.
19. \_\_\_\_\_ Everyone in the band (is, are) playing.
20. \_\_\_\_\_ Both of the members (is, are) eligible.

**Exercise 2 Making Personal Pronouns Agree with Indefinite Pronouns.**

*Underline the correct pronoun in each sentence.*

1. Each of the men raised (his, their) arms to the crowd.
2. All of the paints will keep (its, their) color for years.
3. Both of the boys will complete (his, their) assignments.
4. Many who heard the thunder thought (he, they) would outwit the storm.
5. Either of the actresses will do (her, their) best.
6. Prior to living in the dormitory, each of the girls had tried living in (her, their) own apartment.
7. Several of the photographs had lost (its, their) finish.
8. Few of the items in the store seemed worth (its, their) price.
9. If everybody rushes toward you at once, avoid (him, them) by stepping aside.
10. Most of the girls like (her, their) new swimming coach.
11. While neither of the apples looked ripe, we had no choice but to eat (it, them).
12. All of those who spoke seemed unwilling to state (his, their) honest opinions.
13. Each of the boys looked out for (his, their) buddy.
14. Only one of the girls had (her, their) hair cut.
15. Each of the patrons wanted (his or her, their) money back when the play was canceled.

**Exercise 3 Making Personal Pronouns Agree with Indefinite Pronouns.**

*Write an appropriate personal pronoun to complete each sentence.*

**EXAMPLE:** Each of the Brownies has sold her quota of Girl Scout cookies.

1. Most of the fans brought blankets with\_\_\_\_\_.
2. Most of our furniture has scratches on\_\_\_\_\_.
3. Several of my classmates handed \_\_\_\_\_ in essays early.
4. No one on the girls' swim team wears \_\_\_\_\_ goggles in a meet.
5. Everyone in the Women's Club brings\_\_\_\_\_ own expertise to the project.
6. Few of the voters changed \_\_\_\_\_ minds after the debate.
7. Much of the glass has smudges on\_\_\_\_\_.
8. Has anyone in Dan's Cub Scout pack decided on \_\_\_\_\_ project yet?
9. All of the musicians are tuning\_\_\_\_\_ instruments.
10. I think some of the tourists brought cameras with\_\_\_\_\_.

## Section II. Spelling Review

### I BEFORE E RULE

PLEASE FILL IN THE HEADERS to WRITE THE FOUR-PART RULE in the CHART.

When spelling words that sound like ____, it's I BEFORE ____	EXCEPT _____	OR _____ ____ LIKE " _____ "	RULE _____
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.

Now use this word bank to fill in the chart above.

Belief	Deceive
Friend	Eighty
Receive	Field
Leisure	Conceive
Ceiling	Science
Weird	Freight
Beige	Field
Conceit	Heifer
Achieve	Perceive
Weigh	Chief

# HOMOPHONES

A homophone is a word that sounds the \_\_\_\_\_ as another word but has a different \_\_\_\_\_ and \_\_\_\_\_. To figure out the proper spelling, you need to know focus on \_\_\_\_\_ clues in the sentence.

There are many common homophones that are easy to confuse.

Let's focus on them by writing definitions or context clues and plugging them into sentences.

- A. Two refers to the \_\_\_\_\_
- B. To is a \_\_\_\_\_
- C. Too means \_\_\_\_\_ or in addition to

I have \_\_\_\_\_ pets, a dog and a cat.  
I ate \_\_\_\_\_ much ice cream, and now my stomach hurts.  
I was on my way \_\_\_\_\_ class, when I got stopped in the hallway.

- A. Here refers to location as in here and \_\_\_\_\_. HERE is a place word, it goes with ARE or IS.
- B. Hear refers to \_\_\_\_\_

I am deaf, so I can't \_\_\_\_\_  
I have lived \_\_\_\_\_ in DC for two months.

- A. Where refers to location. WHERE is a place word, it goes with ARE or IS.
- B. We're apply the rule for apostrophe in place of a missing letter and say " \_\_\_\_\_ "
- C. Were is the \_\_\_\_\_ tense of the verb "ARE"

Because we had played around in the hallway, we \_\_\_\_\_ late for class.  
The contraction of "we are" is \_\_\_\_\_  
I couldn't find \_\_\_\_\_ she was hiding

A. They're apply the rule for apostrophe in place of a missing letter and say  
" \_\_\_\_\_ "

B. Their means " \_\_\_\_\_ "

C. There refers to location as in there and \_\_\_\_\_. THERE is a place word, it goes with ARE or IS.

I have visited my friends in the common room, but I have never been to \_\_\_\_\_ dorm.

The contraction of "they are" is \_\_\_\_\_

The opposite of the word here is the word \_\_\_\_\_

A. Won is the \_\_\_\_\_ tense of the verb "WIN"

B. One refers to the \_\_\_\_\_

We were number \_\_\_\_\_ in the soccer league.

We \_\_\_\_\_ the game.

A. Right is a \_\_\_\_\_ or "a virtue"

B. Write is a \_\_\_\_\_

Constitutional lawyers believe in the \_\_\_\_\_ of freedom of speech.

I believe that most students would prefer to type rather than \_\_\_\_\_ their essays.

A. Principal is a \_\_\_\_\_ or "pal"

B. Principle is an idea or \_\_\_\_\_ that ends in "le"

Ms. Cutts is the \_\_\_\_\_ of WLPCS.

I believe in the \_\_\_\_\_ "do unto others as you'd have done to you."

A. Whose means " \_\_\_\_\_ "

B. Who's apply the rule for apostrophe in place of a missing letter and say  
" \_\_\_\_\_ "

\_\_\_\_\_ your daddy?

\_\_\_\_\_ WLPCS merit is this?

A. Its means " \_\_\_\_\_ "

B. It's apply the rule for apostrophe in place of a missing letter and say  
" \_\_\_\_\_ "

\_\_\_\_\_ too late for you to be starting your Do Now!

\_\_\_\_\_ bowl was full of water, so the cat lapped it up.

- A. Which refers to \_\_\_\_\_ or identifies a particular selection  
B. Witch is a \_\_\_\_\_ with a wart and green skin who wears a black hat.

\_\_\_\_\_ is your dorm?  
On Halloween, I dressed up as a \_\_\_\_\_

- A. Through refers to the \_\_\_\_\_  
B. Threw is the \_\_\_\_\_ tense of the verb "THROW"  
C. Thorough means \_\_\_\_\_ or extensive in scope

I \_\_\_\_\_ the ball to first base, and that play ended the championship.  
Ms. Chall studied for the test by making a \_\_\_\_\_ study guide that covered all of the spelling rules.  
If you walk \_\_\_\_\_ the hallways making noise, you will disturb the other students.

**Go through the following narrative and find all 20 HOMOPHONE spelling errors and CORRECT them.**

"Don't go too that candy store, ever!" my mother used two warn me.

"Why, whose the owner of the store?" I asked, a little afraid.

"A very scary married couple. I think their witches," my mother whispered.

This seemed totally ridiculous two me. They're was know such thing as a which, write? But I had to admit, the woman definitely was a little scary. She used to where black dresses that went to the floor, and won day she even had a black hat on that covered her eyes. The man, however, looked a bit like the principle at my school. He was tall, with gray hair and one blue eye and won green eye.

The next week, I ducked threw the alley and went to the store, against my mother's warning, to buy some candy.

"Its great to meat you little girl," the man said with a scary cackle that made my knees rattle like nails in a tube.

"Well, I have never been hear before," I said, wanting to run thorough the door. I started to wonder if my mother was right. We're they really whiches?



### **Section III. Short Answer for Shared Text Facts and Details**

#### ***Enrique's Journey***

1. Where is Enrique from originally?
2. How old is he when his mother moves to America?
3. Describe Enrique's behavior and habits after his mother leaves. At school? With his friends? With his family?
4. Explain why his father throws Enrique out of his house.
5. Why does Enrique decide to go to America? How old is Enrique when he leaves?
6. What person first inspires Sonia Nazario to write this book?
7. What does Sonia Nazario hope to convince the reader of by writing this book?
8. Name some of the jobs that Lourdes holds.
9. Who saves Enrique's life along the way of his journey?
10. Why does Enrique get arrested in the United States?
11. Where is Enrique reunited with Belky?
12. What does Belky decide to do after the reunion?
13. What happens to Enrique's girlfriend Maria Isabel after he leaves her?
14. Enrique makes a similar decision to Lourdes. What is it? Why is this ironic?
15. How does Belky make a living in her home country? What is ironic about her situation?
16. What is Maria Isabel afraid will happen to Enrique if he gets deported?
17. What does Lourdes hope to achieve by leaving her children behind? Give examples.
18. In your own words, does Lourdes make the right or wrong decision? Why?

## ***Inherit the Wind***

1. Where does *Inherit the Wind* take place? When does it happen?
2. Who are the two lawyers in the case?
3. What two theories are in conflict in the play?
4. How had the two lawyers known each other before?
5. What does Drummond think about the process of jury selection? What goal does he want to achieve in picking a jury?
6. Why is Rachel Brown in conflict? What are her views on the trial?
7. Describe Rachel's relationship with her father. What is ironic about the way that he treats his daughter? What is important to Reverend Brown?
8. What does Reverend Brown hope to achieve by going against Bert Cates? What is ironic about the way that he behaves?
9. Why is Bert in conflict? Why does he teach evolution?
10. What is the relationship between Reverend Brown and the town? How is he viewed by the town?
11. Why does Drummond call Brady to the witness stand?
12. How does Brady embarrass himself on the stand? What is ironic about his behavior?
13. Why do Hornbeck and Drummond argue at the end? What is ironic about their conduct?
14. What is the final verdict?
15. What book does Rachel read? What does this decision show about Rachel?
16. What does Rachel decide at the end? What is ironic about her decision?

## ***Dreams from My Father***

1. What are Obama's mother's name and race and country of birth? Give her full name and use a quote to describe her.
2. What are Obama's father's name and race and country of birth? Give his full name and use a quote to describe him.
3. What is Obama's identity conflict? Explain how it is created and what plot and setting factors make it a problem for Obama?
4. What role does Lolo play in the parenting of Obama? What are the reasons why Lolo feels the need to teach Obama how to box? Include setting factors and Obama's personal situation.
5. What event is the first time that Obama realizes that he might have an identity conflict?
6. How does Ann shield Obama from racial hatred and harsh realities? Give examples.
7. What does Ann teach Obama about the human identity? What prompts her to teach these lessons about what it is to be a human being? Give examples.
8. What does Ann teach Obama about the benefits of black identity? What prompts her to teach these lesson? Give examples.
9. What role do stories about Obama Sr. play in the parenting of Obama? What are the reasons why his mother and her parents feel the need to use the stories? Include setting factors and Obama's personal situation.
10. What role does Ray play in teaching Obama about identity? What does he help Obama understand about racial discrimination?
11. Why does it bother Obama when he and Ray use the words "white folks"?
12. What does Obama learn about black people like Ray that surprises him?
13. Why role does Gramps play in the parenting of Obama? What are the reasons why Gramps takes Obama to bars?
14. What does Frank teach Obama? How does he explain Toot's reaction?
15. Why does Obama leave California and move to New York?

16. What does Obama call himself in New York? What does this show about his identity conflict?
17. How does Obama change his behavior in New York? Give several examples.
18. What is ironic about Grandfather Hussein's attitude about the marriage?
19. What is ironic about Gramps and Toot's attitude about the marriage?
20. What does Obama learn about the divorce that surprises him?
21. What does Obama learn about his mother by watching the movie, *Black Orpheus*?
22. What happens in the dream and how does that event allow Obama to resolve his identity conflict?
23. What is ironic about the different roles that Obama plays in the dream?

## **Section IV. Poetry Analysis of a Poem about Life Decisions and Identity.**

You will receive a “surprise” poem to read and annotate. You will give short answers to questions about the poem that deal with topics, symbols and themes that relate to character identity and important choices and decisions that characters make. You will use the poem in your essay. Here is a related poem.

**Read and annotate the following poem, “Choices of Tomorrow” by Fiona and answer the specific questions about the poem.**

As the sun sets, another day's departed  
Distant memories light my way back home  
Mysteries aren't for the faint hearted,  
Can't escape the past as it's set in stone  
An ending leads to a new beginning,  
But beginnings come to ends in the road  
Great times vanish, the Cheshire cat's grinning  
These are words that I've bestowed  
Decisions in life may be good or dire  
You have to walk through the right doors in life  
Your judgment may land you knee deep in mire,  
Or otherwise lead you to joy or strife  
Who knows what my life's journey has in store?  
I shall wait to walk through tomorrow's door.

1. In your own words, why can't people "escape the past"? Use a quote from the poem to support your answer.

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2. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where OBAMA makes a decision to "walk through the [wrong] doors in life"? Why does he make that choice?

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3. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where OBAMA makes a decision to "walk through the right doors in life"? Why does he make that choice?

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4. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where ANN makes a decision to "walk through the [wrong] doors in life"? Why does she make that choice?

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5. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where ANN makes a decision to "walk through the right doors in life"? Why does she make that choice?

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6. How do BARACK and ANN solve their problems? What event triggers their decisions?

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7. What are some of the lessons of this poem?

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8. Based on the text *Enrique's Journey*, what is ONE SCENE and matching quote where LOURDES makes a decision to “walk through the [wrong] doors in life”? Why does she make that choice?

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9. Based on the text *Enrique's Journey*, what is ONE SCENE and matching quote where LOURDES makes a decision to “walk through the right doors in life”? Why does she make that choice?

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10. Based on the text *Enrique's Journey* what is ONE SCENE and matching quote where ENRIQUE makes a decision to “walk through the [wrong] doors in life”? Why does he make that choice?

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11. Based on the text *Enrique's Journey*, what is ONE SCENE and matching quote where ENRIQUE makes a decision to “walk through the right doors in life”? Why does he make that choice?

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12. How do LOURDES and ENRIQUE solve their problems? What event triggers their decisions?

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13. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where RACHEL makes a decision to “walk through the [wrong] doors in life”? Why does she make that choice?

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14. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where RACHEL makes a decision to “walk through the right doors in life”? Why does she make that choice?

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15. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where REVEREND BROWN makes a decision to “walk through the [wrong] doors in life”? Why does he make that choice?

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16. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where REVEREND makes a decision to “walk through the right doors in life”? Why does he make OR NOT make that choice?

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17. How do REVEREND BROWN AND RACHEL solve their problems? What events trigger their decisions?

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## Section V. Compare Contrast Essay on Identity

Review the KEY QUOTES in the “Official Quote Bank” for each separate text. You should be generally familiar with all of the provided quotes.

You must ONLY use the quotes from this bank and LINES from the surprise poem in your essay. Be sure to integrate them properly and cite them in your essay in proper format.

To prepare for the essay, you should SELECT QUOTES that you plan to use and be able to provide and relate the SUPPORTING SCENES with the MATCHING QUOTES for the DIFFERENT CHARACTERS from DIFFERENT TEXTS that you will use in your essay.

You will need to use a mix of matching SCENES and QUOTES plus LINES from the “surprise” poem. **PLEASE REFER TO THE GRADING RUBRIC.**

**Here is the ESSAY PROMPT:**

What are the similar and different ways that the two characters **at first hide but later set free** their identity and the different events that trigger their decisions?

- Write an introductory paragraph with lead, bridge sentences, plot summary and background information about the identity conflict and a thesis statement.
- Write body paragraphs that show how the characters at first hide but later accept identity.
- Write a conclusion paragraph that identifies and evaluates the specific events that trigger or cause the TWO CHARACTERS to confront identity.
- Write a conclusion paragraph about the similar and different lessons that the characters learn because of the ways that they resolve identity conflicts.
- Write clincher sentences that evaluate the choices that the characters make and give advice about how people should resolve an identity conflict.

**You will cite the poem only using the name of the poet and not the line number(s).**

**EXAMPLE:** According to the poem “Choices,” “Decisions in life may be good or dire/You have to walk through the right doors in life” (Fiona).

## OFFICIAL QUOTE BANK

### Enrique's Journey by Sonia Nazario

NAME OF SPEAKER: \_\_\_\_\_. If narration, which character does it refer to?

1. "But his mother does not come. Enrique's shock turns to confusion and finally anger" (p. 23).
2. "In his dreams of his mother coming home in December, she stands at the door with a box of Nike shoes for him. 'Stay,' he pleads. 'Live with me.' He promises when he grows a little older to help her work and make money" (p. 36).
3. "He makes up for the vulnerability he feels inside, fueled in part by not having a parent to protect him, by putting on a rough image" (p. 37).
4. "When he walks to church alongside Grandmother Maria, he hides his Bible under his shirt so no one will know where they are headed. Soon he stops going to church at all" (p. 38).
5. "Back in Honduras, within days of the two brothers' deaths, Uncle Marco's girlfriend sells Enrique's television, stereo, and Nintendo game -- all gifts from Marco. Without telling him why, she says, 'I don't want you here anymore.' She puts his bed out on the street. Enrique, now fifteen, gathers his clothing and goes to his maternal grandmother, Agueda Amalia Valladares. 'Can I stay here?' he asks" (p. 40).
6. "They understand each other, they connect. She, too, has shuffled from home to home throughout her childhood, and has been separated from her parents" (p. 42).
7. "Enrique and his friend Jose del Carmen Bustamante, sixteen, venture into El Infiernito. They quickly buy marijuana, making sure to leave El Infiernito, which is dangerous. They sit outside a billiard hall listening to music drift through the open doors. Lately the boys have been inhaling glue late into the night, getting high off of the fumes" (p. 44-45).
8. "One night, Aunt Mirian wakes up to the sound of rustling plastic and a strong chemical smell. Through the dimness, she sees Enrique in his bed, puffing on a bag. He is sniffing glue" (p. 44).
9. "It is January 2000, Enrique has sunk deeper into drugs. Enrique promises Maria Isabel he will quit. He is sick of feeling out of control. He owes money to drug dealers and lives in constant fear of their death threats" (p. 46).
10. "Quitting drugs is harder than Enrique expected, though. He slips back into old habits. He tries to cut back on drugs, but then he gives in to them. Every night, he comes home later. Maria Isabel begs him not to go up the hill where he sniffs glue, but he does anyway. He looks at himself in disgust. He is dressing like a slob -- his life is unraveling" (p. 47).
11. "Although Enrique's efforts to survive often force thoughts of his mother out of his mind, at times he thinks of her with a longing that is overwhelming" (p. 73).
12. "He does not turn to God for help. With all the sins he has committed, Enrique thinks he has no right to ask God for anything" (p. 95).
13. "'I've felt alone all my life,' he says. 'I don't know what it will be like to see her. She will be happy. Me too'" (p. 135).
14. "Enrique has no money for food, not even crackers. He takes a hit of glue. It makes him sleepy, takes him to another world, eases his hunger, and helps him forget about his family. He lies on the mattress and talks to the trees. He cries. He talks about his mother" (p. 136).
15. "'You have no right to hit me! You didn't raise me.' He tells her that only his grandmother Maria, who raised him, has that right" (pp. 166-67).
16. "Enrique knows he does not hate his mother. But with each passing day, his resentment grows. After months with Lourdes, he can no longer contain it. One day he snaps. He goes on a tirade" (p. 169).
17. "If she had stayed in Honduras, he shouts, he would have turned out better. 'I wouldn't be this way if I had had two parents'" (p. 170).
18. "Day after day, they argue. Enrique loves to contradict his mother, to set her off, when when he knows she is right. He thinks it is terribly funny to see her get mad" (p. 172).
19. "For Enrique, alcohol is an escape from the fights. Almost all of the men on his paint crew, depressed to be away from their home countries, are big drinkers. From Thursday through Sunday, in the evenings, he goes to a local bar ... and starts going to a discotheque and spending money on drinks and lap dances" (p. 172).

20. "Enrique is breaking a promise he made to himself to leave his addictions behind once he crossed into the United States. But he feels abnormal, as if he were crawling out of his skin, if he isn't drunk or high" (p. 173).
21. "Equally troubling: Enrique calls less frequently. She feels snubbed. ... Enrique no longer talks of returning to Honduras. He says he likes the comforts of the United States" (p. 182).
22. "Enrique starts working seven days a week. Bit by bit, he cuts back on beer and marijuana. He used to go out three or more times a week; now it's just once or twice a month to play pool. He drinks a few beers, then switches to soda. When friends invite him to party, he tells them he's not interested anymore" (p. 183).
23. "He cuts his hair short and loses the weight he has gained from beer. ... He stops playing his music loud and slamming doors. When he burps, he excuses himself. On Saturday nights, he and Lourdes watch the Spanish-language variety show *Sabado Gigante*, together, as they did when he first arrived" (p. 183).
24. "Most important, he decides he has to be more responsible for Jasmin. He can't have her grow up worrying about money as he did. He wants her to study. ... If he doesn't change he will repeat his mother's mistake; time will slip by, and Jasmin will grow up without him" (p. 183).
25. "As time passes, Enrique slowly learns that his mother will never offer an apology for leaving him. He tries to put the love he has always felt for Lourdes above the resentment he has harbored all these years. He gives his mother his first gift: one hundred dollars for her birthday" (p. 190).
26. "When Enrique first arrives in the United States, he promises himself two things: to leave drugs behind and to bring his daughter north quickly" (p. 203).
27. "Enrique tries to bridge the divide by spoiling his daughter. On weekends, when Maria Isabel is cleaning hotel rooms, Enrique takes Jasmin to Golden Corral or McDonald's or to the mall to buy clothes" (p. 204).
28. "In North Carolina, Enrique gave up sniffing glue. But in Florida, he meets new friends who use different drugs" (p. 208).
29. "Enrique spends Christmas 2011 drinking with friends at a local motel, a run-down brick building with brown shutters and plywood patches on some of the doors. At eight p.m. on December 26, sheriffs arrive at the motel. Enrique and four others are still in their motel room, drinking. Sheriffs discover that Enrique has an outstanding order of arrest for not paying a ticket he was issued three years ago for driving without a license" (p. 209).
30. Enrique has now missed the birth of both of his children. When he hears about his son's birth, Enrique momentarily considers signing papers to be deported to Honduras, despite the risk of being killed there" (p. 215).
31. "'We should all have a chance to change. I *am* changing my life,' he says from jail. He wants to focus on his children, on Maria Isabel, on his other, on himself. 'I want to do something with my life'" (p. 217).

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?**

1. "It is January 29, 1989. His mother steps off the porch. She walks away" (p. 21).
2. "One year, she does not call at all. Better to send money, Lourdes replies, than burn it up on the phone bills. But there is another reason she hasn't called; Her surroundings in the United States are nothing like the images she saw on television in Honduras. She is ashamed to report how shabby her life is" (p. 27).
3. "'When are you coming home?' Enrique asks. Lourdes avoids answering his question directly. Instead she promises they will be together again very soon" (p. 31).
4. "Lourdes wants to give her son and daughter some hope. 'I'll be back next Christmas,' she tells Enrique" (p. 36).
5. "When Lourdes would telephone Honduras, she would tell Enrique to be patient. They would reunite soon, she promised. Now he is on his way" (p. 158).
6. As they spend time together, mothers and children discover just how far apart they are" (p. 164).
7. "But in time, Lourdes and Enrique discover they hardly know each other. Neither is familiar with the other's likes or dislikes. They haven't seen each other in over a decade. They are strangers" (p. 165).
8. "Don't drink and drive, she tells him. Control your drinking. Be more careful with money. You can't spend a thousand dollars as if it were ten. Lourdes blames Enrique's grandmother Maria; she spoiled the boy and let him run wild. Lourdes is determined to impose discipline on her son. It is for his own sake, she says" (p. 166).
9. "Lourdes disagrees. 'I sent money. I supported you. That is raising you!'" (p. 167).
10. "I called. I wrote, she tells her son. Blame your father. He promised to take care of you while I was away. He abandoned you" (p.171).
11. "Lourdes tells him about the struggles, she, too, endured during their years apart. For the first time, she admits to the extreme poverty and humiliating circumstances she lived through" (p. 171).
12. "'You are what you are because you didn't want to study,' she adds. 'It's not my fault. I wanted you to study. You preferred to be on drugs.' Had she sent more money, Lourdes tells Enrique, he would have just spent it on drugs" (p. 171).
13. "'You're broken, ruined. A drug addict! Why did you even come here? To finish screwing yourself up?'" (p. 174).
14. "She can tell he is going out of his way to make her mad, so she forces herself to be more distant. If Enrique does something she doesn't like, she tries hard to ignore it. She stops doing his laundry. They no longer routinely go out to dinner on Saturday night or grocery shopping on Sunday" (pp. 179-80).
15. "'Be quiet!' she orders. 'You must respect me. Don't forget, I am your mother. I gave birth to you'" (p. 180).
16. "'To tell you the truth,'" Lourdes says, 'on the one hand it was worth it – at first. But on the other hand – no. I lost their childhood'" (p. 199).
17. "In Florida, Jasmin becomes inseparable from her grandmother Lourdes. They spend so much time together people assume Jasmin is Lourdes's daughter. ... 'Everything I lost with Enrique I am enjoying with Jasmin – her childhood,' Lourdes says" (p. 204).

## **Inherit the Wind by Jerome Lawrence and Robert E. Lee**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration or stage direction, which character does it refer to?** \_\_\_\_\_

1. “(The REVEREND JEREMIAH BROWN, a gaunt, thin-lipped man strides on. He looks around, scowling)” (p. 11).
2. “‘Mrs. Krebs. (*Shouting off*) Where’s the banner? Why haven’t you raised the banner?’” (p. 11).
3. “‘See that you have it up before Mr. Brady arrives’” (p. 11).
4. “‘We must show him at once what kind of a community this is’” (p. 11).
5. “‘Your servant, and the Lord’s’” (p. 22).
6. “BROWN (Fiercely) “‘Rachel! (To BRADY) My daughter will be pleased to answer any questions about Bertram Cates’” (p. 24).
7. “‘A vicious, godless man!’” (p. 27).
8. “‘You look into his face, and you wonder why God made such a man. And then you know that God didn’t make him, that he is a creature of the Devil, perhaps even the Devil himself!’” (p. 28).
9. “‘You will find our people are fervent in their belief’” (p. 61).
10. “(Consulting his watch). ‘I always like to begin my meetings at the time announced’” (p. 61).
11. “(Pointing a finger toward the jail) ‘Do we curse the man who denies the Word?’” (p. 65).
12. “‘Do we call down hellfire on the man who has sinned against the Word?’” (p. 66).
13. “‘Lord, we call down the same curse on those who ask grace for this sinner-- though they be blood of my blood, and flesh of my flesh’” (p. 66).
14. “(REVEREND BROWN comes forward to help his daughter from the stand. His demeanor is unsympathetic as he escorts her from the courtroom)” (p. 80).

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration or stage direction, which character does it refer to?** \_\_\_\_\_

1. “‘Mr. Meeker, don’t let my father know I came here’” (p. 5).
2. “‘Why can’t you be on the right side of things?’” (p. 9).
3. “‘Bert isn’t a criminal. He’s good, really. He’s just –’” (p. 24).
4. “‘A schoolteacher is a public servant: I think he should do what the law and the school-board want him to. If the superintendent says, ‘Miss Brown, you’re to teach from Whitley’s *Second Reader*,’ I don’t feel I have to give him an argument’” (p. 33).
5. “‘All the answers to those questions are in the Bible’” (p. 34).
6. “‘I think there must be something wrong in what Bert believes, if a great man like Mr. Brady comes here to speak out against him’” (p. 34).
7. “‘You’ve got to call the whole thing off. It’s not too late. Bert knows he did wrong. He didn’t mean to. And he’s sorry. Now why can’t he just stand up and say to everybody: ‘I did wrong. I broke a law. I admit it. I won’t do it again’” (p. 49).
8. “‘Well, I care about what the people in this town think of *him*’” (p. 51).
9. “‘Bert knows he’s wrong. Don’t you, Bert?’” (p. 52).
10. “‘I don’t know what to do; I don’t know what to do’” (p. 53).
11. “‘I wanted to run to my father, and have him tell me I was safe, that everything was right. But I was more frightened of him than I was of falling. It’s the same way now’” (p. 55).
12. “‘Are you ill, Miss Brown, Would you care for a glass of water?’” (p. 79).
13. “‘I’m not sure. But I’m leaving my father’” (p. 124).

14. ““You see, I haven't really thought very much. I was always afraid of what I might think -- so it seemed safer not to think at all”” (p. 124).
15. ““A thought is like a child inside our body. It has to be born. If it dies inside you, part of you dies too. ... Maybe what Mr. Darwin wrote is bad. I don't know. Bad or good, it doesn't make any difference. The ideas have to come out – like children”” (p. 124-125).
16. ““There's one out at five-thirteen. Bert, you and I can be on that train, too!”” (p. 128).

### **Dreams from My Father by Barack H. Obama**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?**

1. “At the time of his death, my father remained a myth to me, both more and less than a man” (p. 7).
2. “That's how all the stories went – compact, apocryphal, told in rapid succession in the course of one evening, then packed away for months, sometimes years, in my family's memory” (p. 9).
3. “There was only one problem; my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell me why he had left” (p. 18).
4. “My mother told me to wait where I was and sent Lolo a questioning glance. ‘Don't you think he's a little young?’” (p. 22).
5. “He had led his life according to principles that demanded a different kind of toughness, principles that promised a higher form of power. I would follow his example my mother decided. I had no choice. It was in the genes” (p. 31).
6. ““Every black man was Thurgood Marshall or Sidney Poitier; every black woman Fannie Lou Hamer or Lena Horne. To be black was to be the beneficiary of a great inheritance, a special destiny, glorious burdens that only we were strong enough to bear”” (p. 31).
7. ““You shouldn't be mad at your father, Bar. He loves you very much. He's just a little stubborn sometimes”” (p. 41).
8. ““Well, I think it's be wonderful for you two to finally get to know each others,’ she said from the kitchen. ‘He was probably a bit tough for a ten-year-old to take, but now that you're older ...’” (p. 71).
9. ““I hope you don't feel any resentment towards him”” (p. 71).
10. ““It wasn't your father's fault that he left, you know. I divorced him”” (p. 71).
11. ““We were so young, you know. I was younger than you are now. He was only a few years older than that. Later, when he came to visit us in Hawaii that time, he wanted us to come live with him. But I was still married to Lolo then, and his third wife had just left him, and I just didn't think . . . ””(p. 71).
11. ““Did I ever tell you that he was late for our first date? He asked me to meet him in front of the university library at one. When I got there he hadn't arrived, but I figured I'd give him a few minutes. It was a nice day, so I laid out on one of the benches, and before I knew it I had fallen asleep”” (p. 71).

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?**

1. “Did my mother know about this? ... I had a desperate urge to jump out of my seat, to show them what I had learned, to demand some explanation or assurance. But something held me back. As in a dream, I had no voice for my newfound fear” (p. 20).
2. “In letters to my grandparents, I would faithfully record many of these events, confident that more civilizing packages of chocolate and peanut butter would surely follow. But not everything made its way into my letters; some things I found too difficult to explain” (p. 24).
3. “I kept these observations to myself, deciding that either my mother didn't see them or she was trying to protect him and I shouldn't expose her efforts as having failed” (p. 32).

4. "I ran up to Coretta and gave her a shove; she staggered back and looked up at me, but still said nothing" (p. 37).
5. "'My grandfather, see, he's a chief. It's sort of like the king of the tribe, you know . . . like the Indians. So that makes my father a prince. He'll take over when my grandfather dies'" (p. 38).
6. "More than that, I'd arrived at an unspoken pact with my grandparents: I could live with them and they'd leave me alone so long as I kept my trouble out of sight. The arrangement suited my purpose, a purpose that I could barely articulate to myself, much less to them. Away from my mother, away from my grandparents, I was engaged in a fitful interior struggle. I was trying to raise myself to be a black man in America, and beyond the given of my appearance, no one around me seemed to know exactly what that meant" (p. 44).
7. "Sometimes I would find myself talking to Ray about *white folks* this or *white folks* that, and I would suddenly remember my mother's smile, and the words I spoke would seem awkward and false" (p. 47).
8. It hadn't been easy to write to him; our correspondence had all but died over the past four years" (p. 65).
9. "What I needed was a community, I realized, a community that cut deeper than the common despair that black friends and I shared when reading the latest crime statistics, or the high fives I might exchange on a basketball court" (p. 65).
10. "'Barack,' I corrected, dropping my bags on the floor" (p. 67).
11. "I had spent the summer brooding over a mis-spent youth, I said – the state of the world and the state of my soul. 'I want to make amends,' I said. 'Make myself of some use'" (p. 67).
12. "I stopped getting high. I ran three miles a day and fasted on Sundays. For the first time in years, I applied myself to my studies and started keeping a journal of daily reflections and very bad poetry" (p. 68).
13. "I awoke still weeping, my first real tears for him – and for me, his jailor, his judge, his son" (p. 73).
14. "And I realized, perhaps for the first time, how even in his absence his strong image had given me some bulwark on which to grow up, an image to live up to, or disappoint" (p. 73).
15. "I needed to search for him, I thought to myself, and talk with him again" (p. 73).